EDITION KUNKEL.

Choice Classics

CLEMENTI.

GRADUS AD PARNASSUM. Selected studies revised and annotated by Carl Tausig and Hans Schmitt.

Book I.	2 00
Book II.	2 00
SONATINA in C and F major, op. 36, No. 1,	35
SONATINA in G and C major, op. 36, No. 2,	40
SONATINA in C and G major, op. 36, No. 3,	40
SONATINA in F and B flat major, op. 36, No. 4,	50
SONATINA in G and C major, op. 36, No. 5,	60
SONATINA in D major, op. 36, No. 6,	50

HAYDN.

GIPSY RONDO—Rondo Célèbre,	40
MINUET CÉLÈBRE in E flat major,	25
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SCHERZO CÉLÈBRE in G major,	25

KUHLAU.

SONATINA in C and F major, op. 20, No. 1,	60
SONATINA in C and G major, op. 55, No. 3,	60

MOZART.

RONDO CÉLÈBRE in D major,	50

SAINT-SAENS.

AUTUMN'S LAMENT (Herbstklage), Meditation,	60
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RHAPSODIE D'AUVERGNE, op. 73,	1 25

SCARLATTI.

CONCERT SONATA in A major.	60

St. Louis: **Kunkel Bros.** Publishers.

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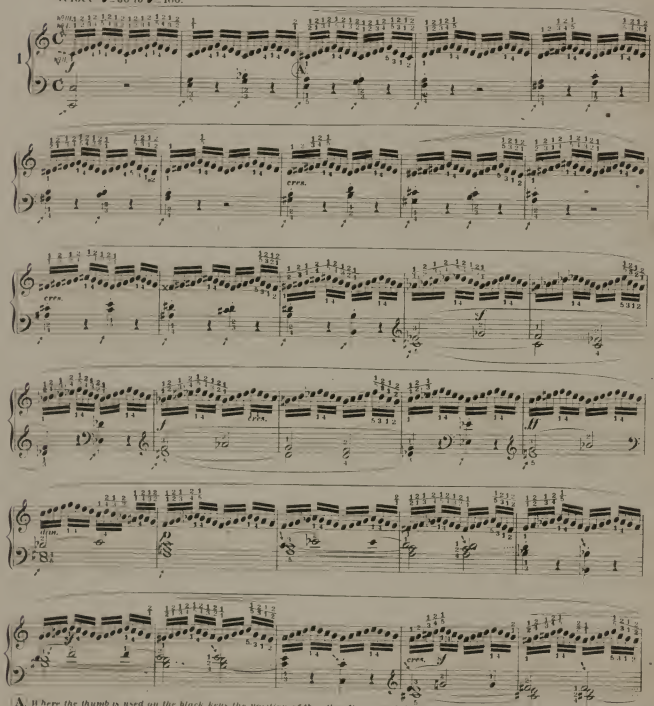
CLEMENTI.

GRADUS AD PARNASSUM.

At first practice studies I and II with the fingering No I. 5 4 3 1 2 3 4 5 then with No II. 1 4 3 2 1 2 3 4 1 and lastly with No III. 1 2 1 2 1 2 1 2

The fingering given at Nos II. and III. offers magnificent practice for the crossing under of the thumb and crossing over the thumb, the importance of which can not be over estimated. Notes marked with an arrow must be struck from the wrist.

Veloce ♩ = 80 to ♩ = 160.



A. *Where the thumb is used on the black keys the position of the other fingers is between the black keys.*

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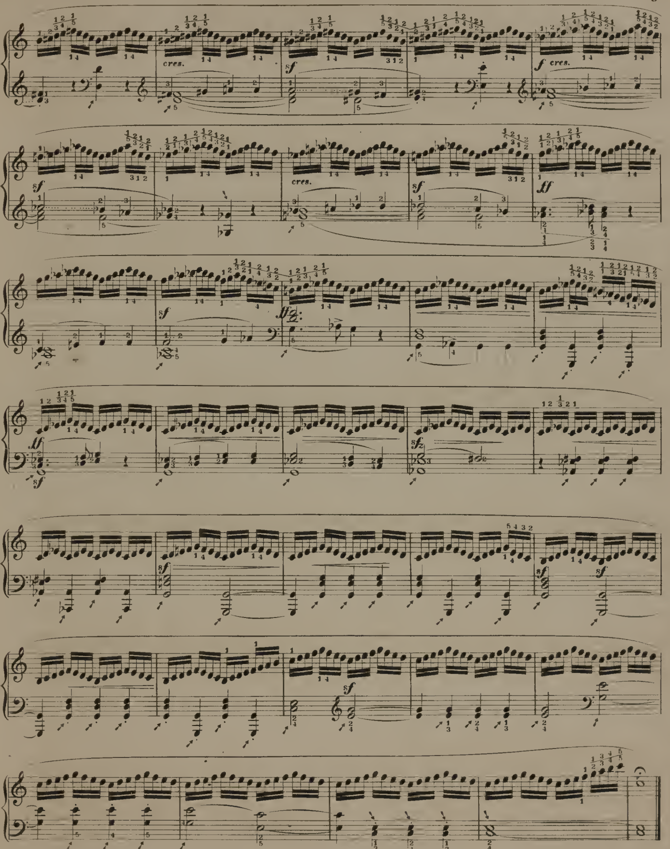
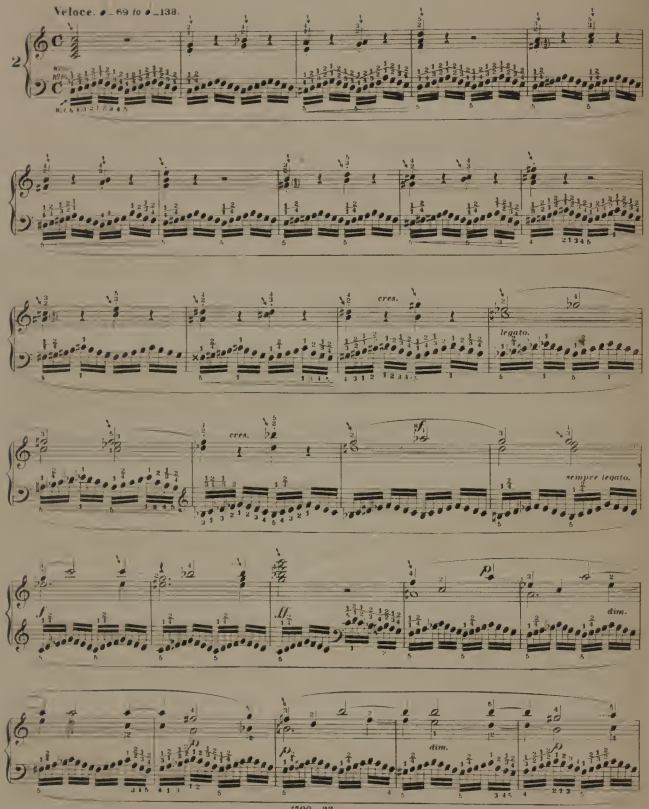
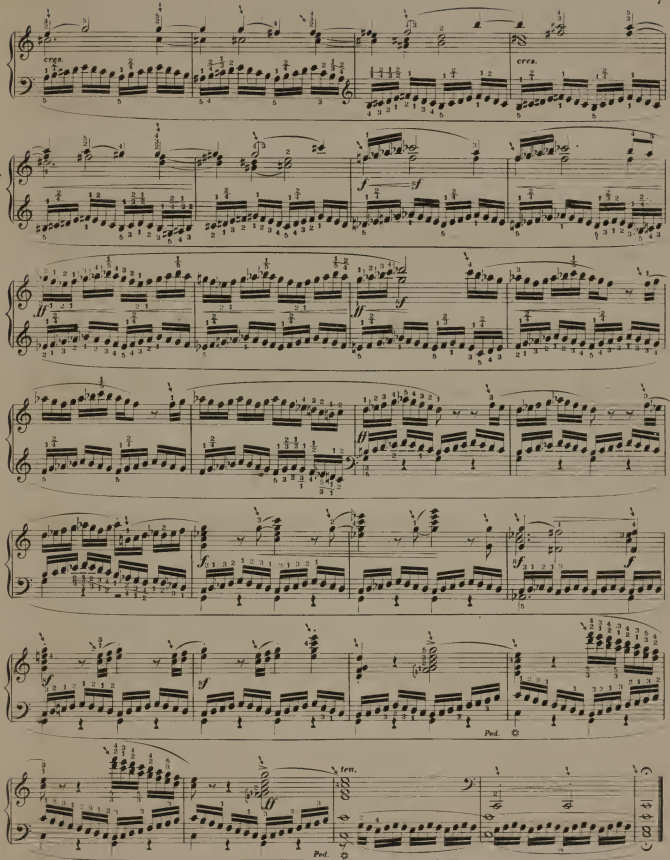
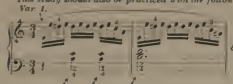

cres.
sf
f cres.
sf
cres.
sf
ff
sf
ff
ff
sf
sf
sf
sf
sf


Veloce. ♩= 69 to ♩= 138.
cres.
legato.
cres.
sempre legato.
dim.
dim.

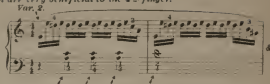

cresc.
cresc.
ten.
Ped.
Ped.

This study should also be practiced with the following variations which are very beneficial to the 4th finger.

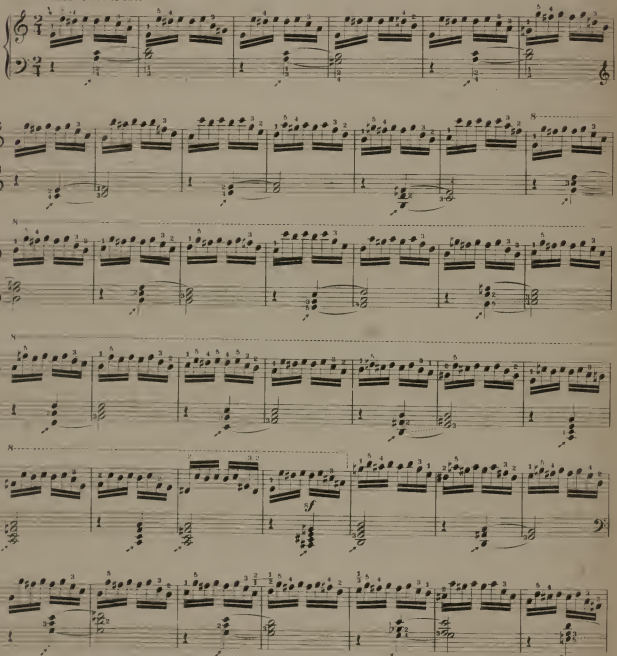
Var. 1.



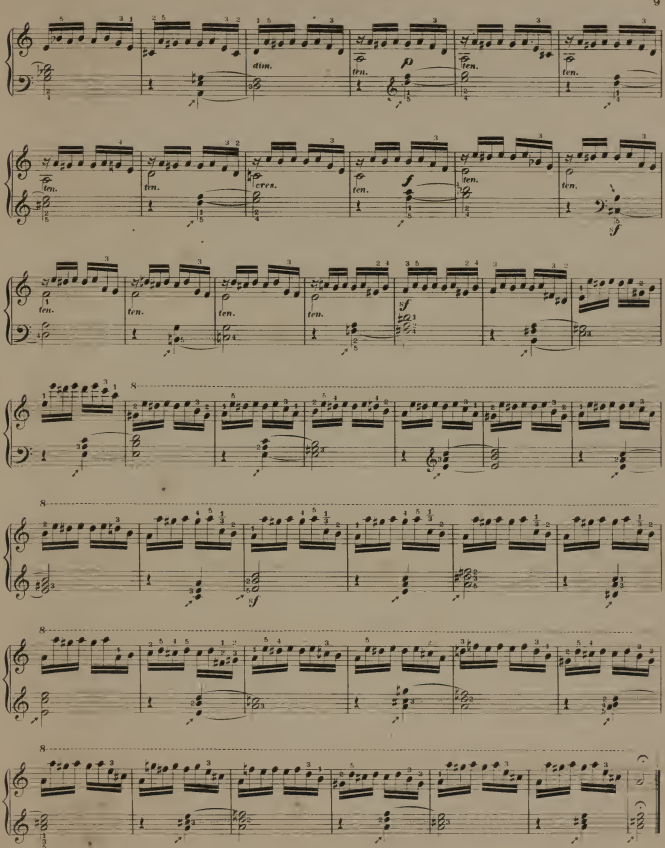
Var. 2



Presto ♩=76 *to* 152.

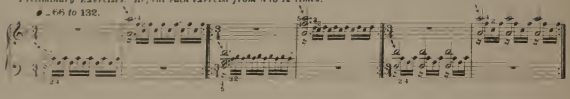


The usefulness of this study will be still more obvious if the player will transpose it into the Keys of A flat minor and A sharp minor.
The exercise of transposing cannot be too early recommended to the pupil,as it cultivates the ear and developes the musical understanding.

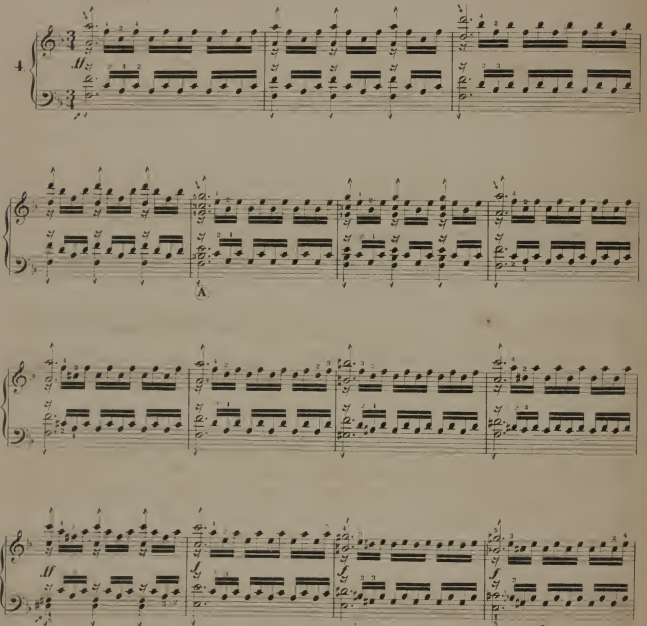

dim.
ten.
cres.
sf

Preliminary Exercises. Repeat each exercise from 8 to 12 times.

♩ = 66 to 132.

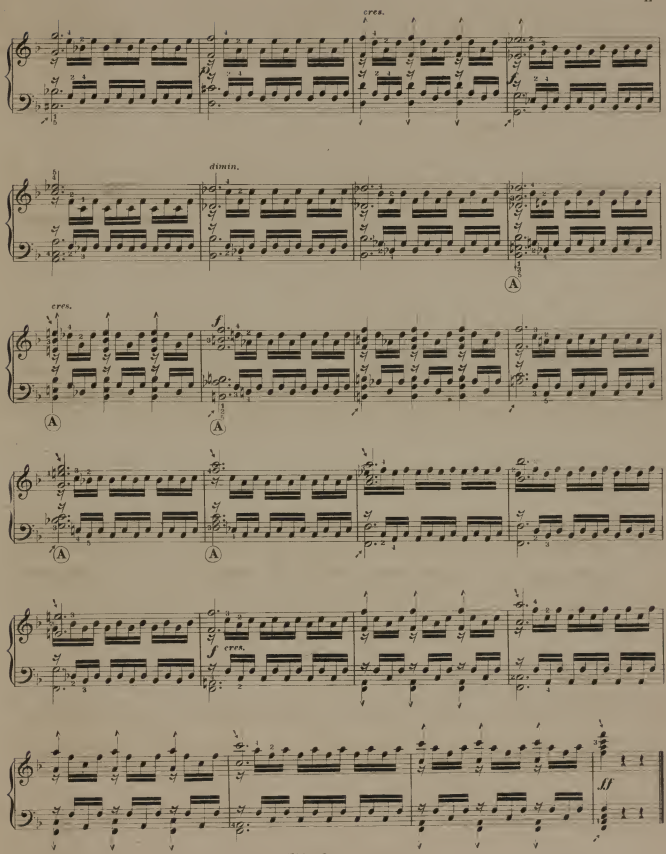


Vivacissimo. ♩ = 66 to 132.

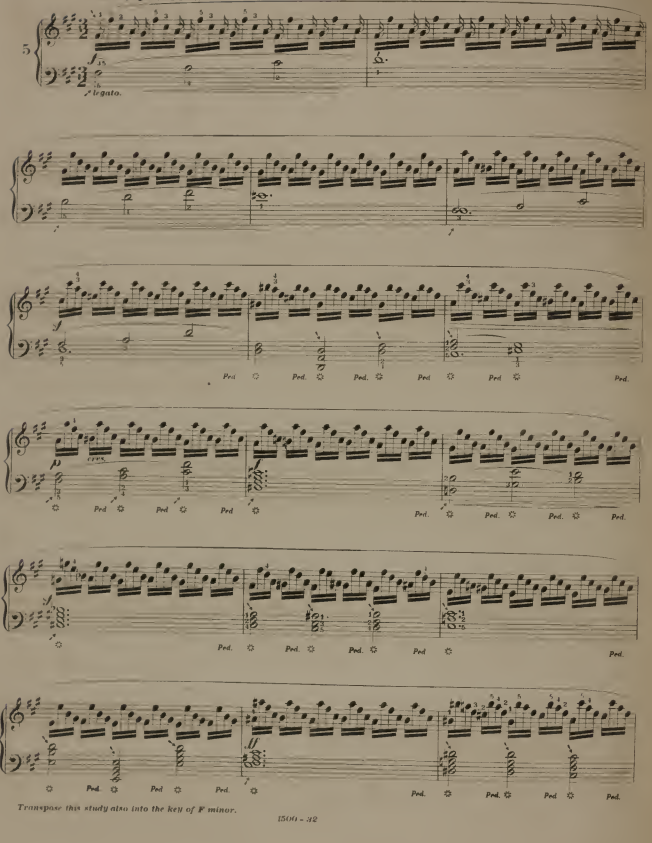


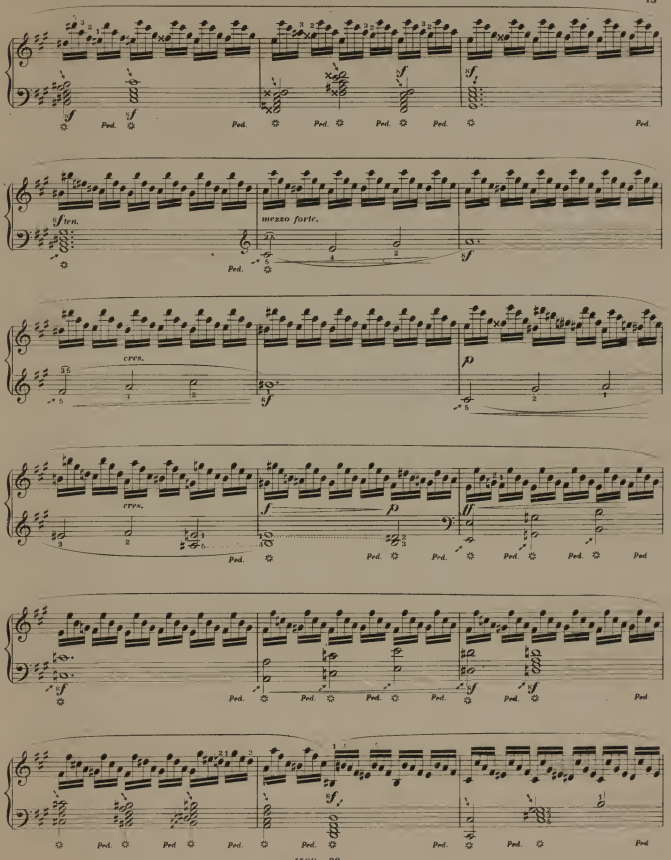
A transposition of this study into the Keys of F sharp major and E major will be of great benefit to the student.

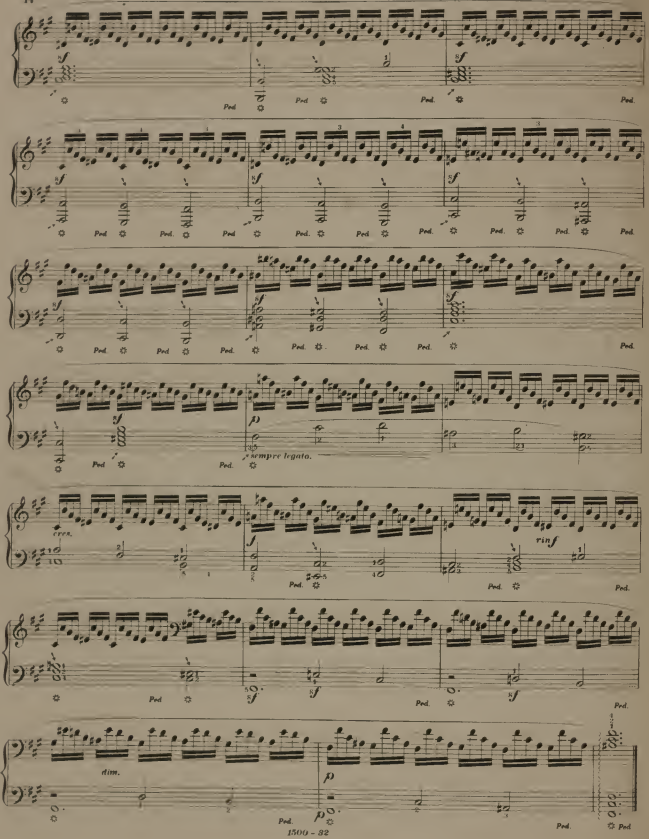
A *Small hands may omit the middle note in these chords.*


cres.
dimin.
A
cres.
f
A
A
A
f
cres.
ff

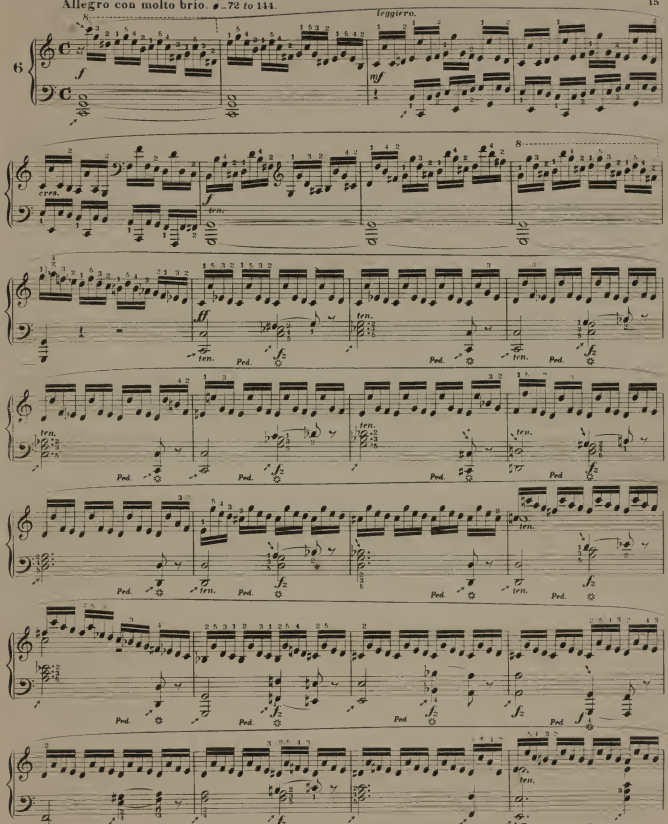
Presto. ♩ = 92 to ♩ = 92.



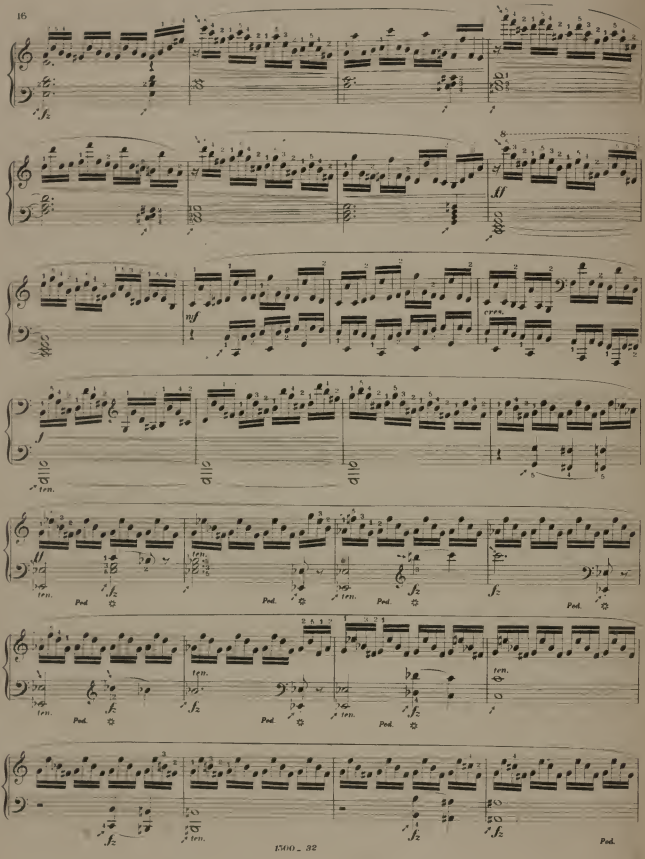

sf
Ped.
sf ten.
mezzo forte.
cres.
p
f
ff

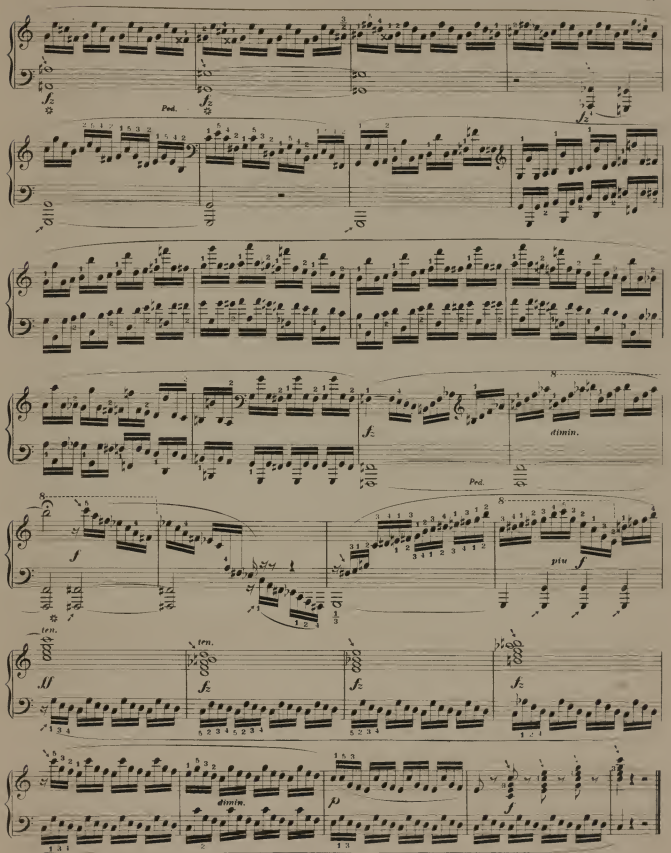

sempre legato.
cresc.
rinf
dim.

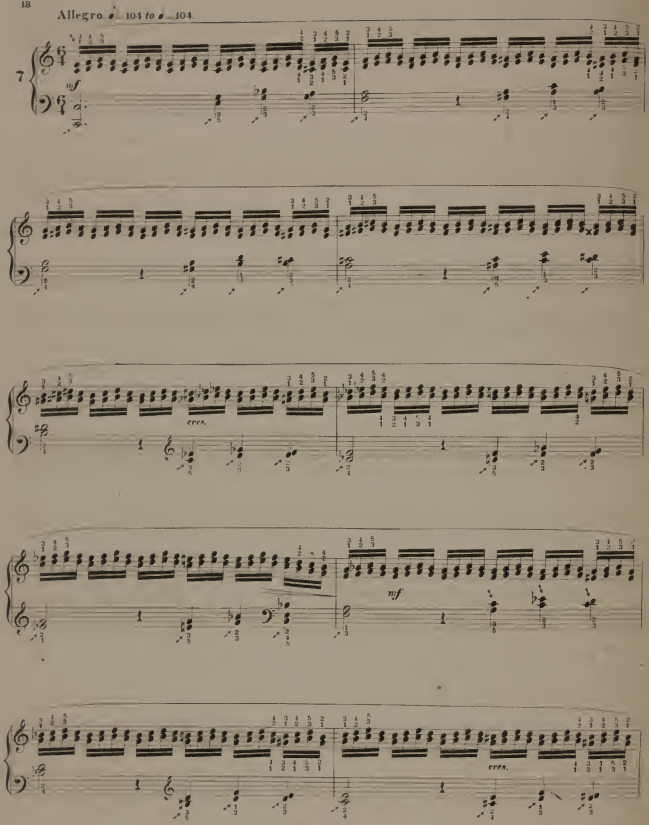
Allegro con molto brio. ♩=72 to 144.

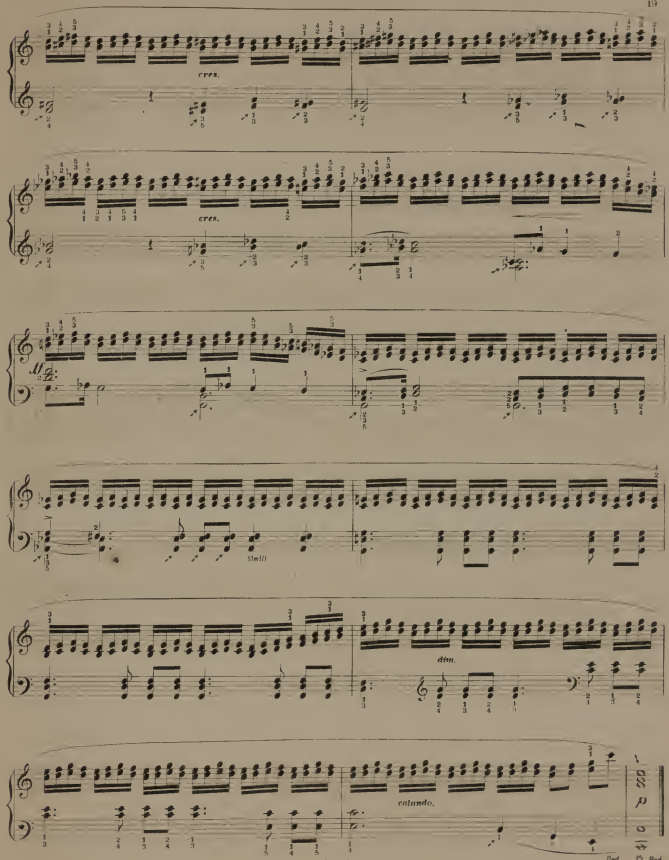


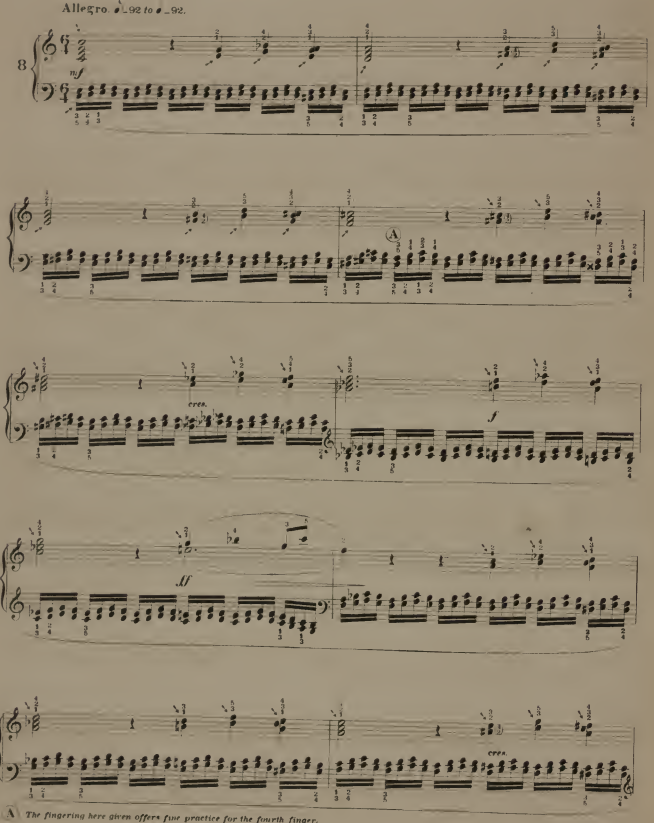
It will be of great use both technically and as a practical application of the first knowledge of harmony to transpose this study into the key's of C sharp major and C flat major.


fz
ten.
Ped.

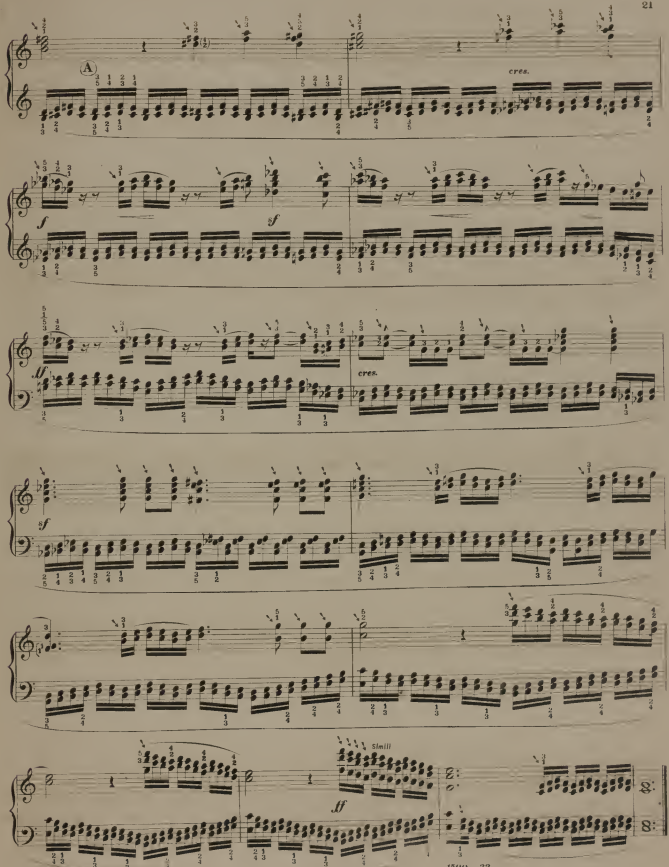

Ped.
dimin.
ten.
trn.
dimin.


Allegro. ♩ = 104 to ♩ = 104.
7
mf
cresc.
cresc.

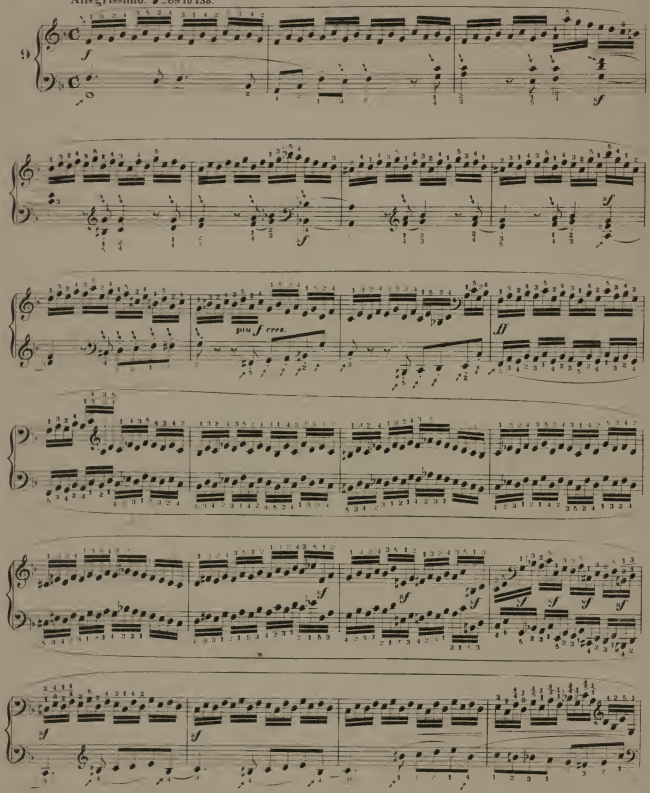

cres.
cres.
dim.
calando.
Ped.
Ped.



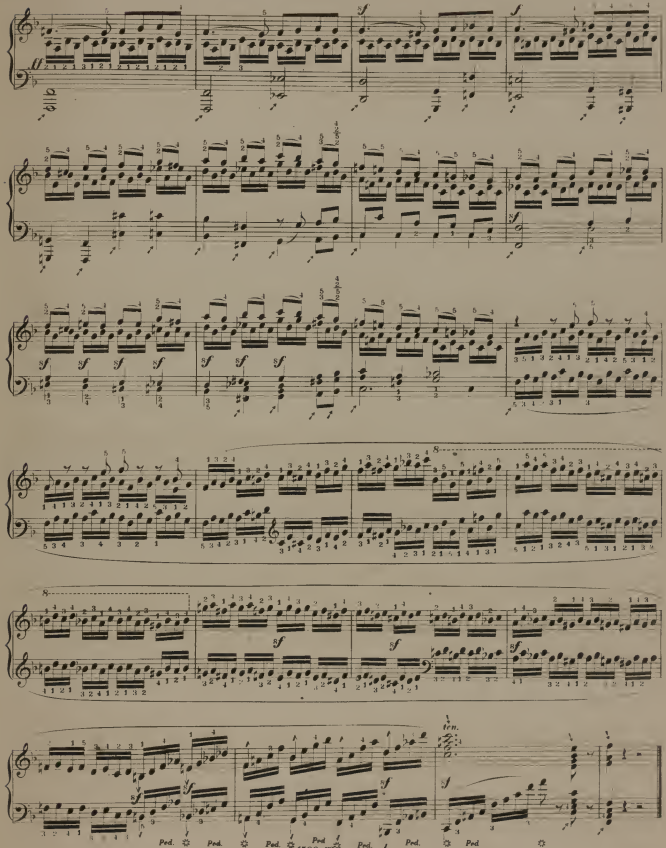
A The fingering here given offers fine practice for the fourth finger.


A
cres.
f
sf
ff
cres.
sf
ff
sempre

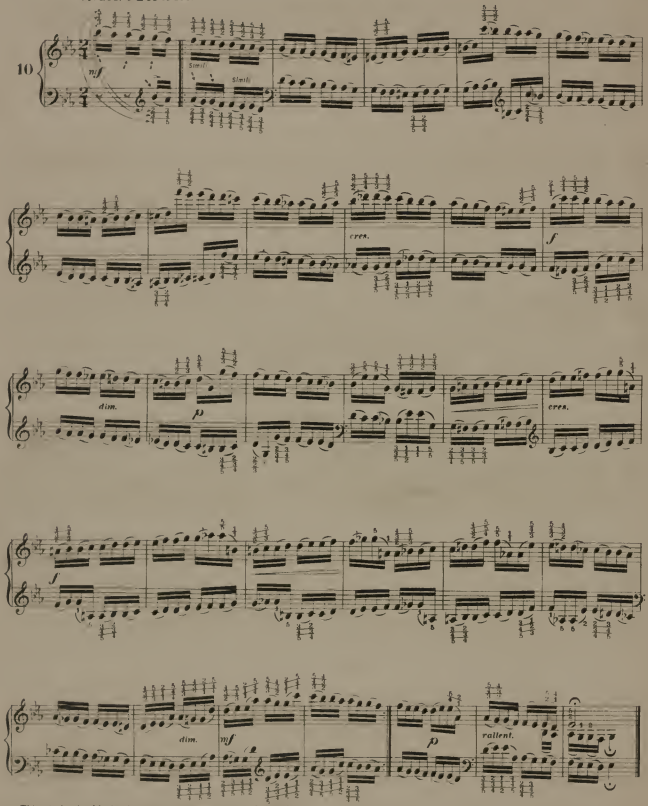
Allegrissimo. ♩ = 69 to 138.



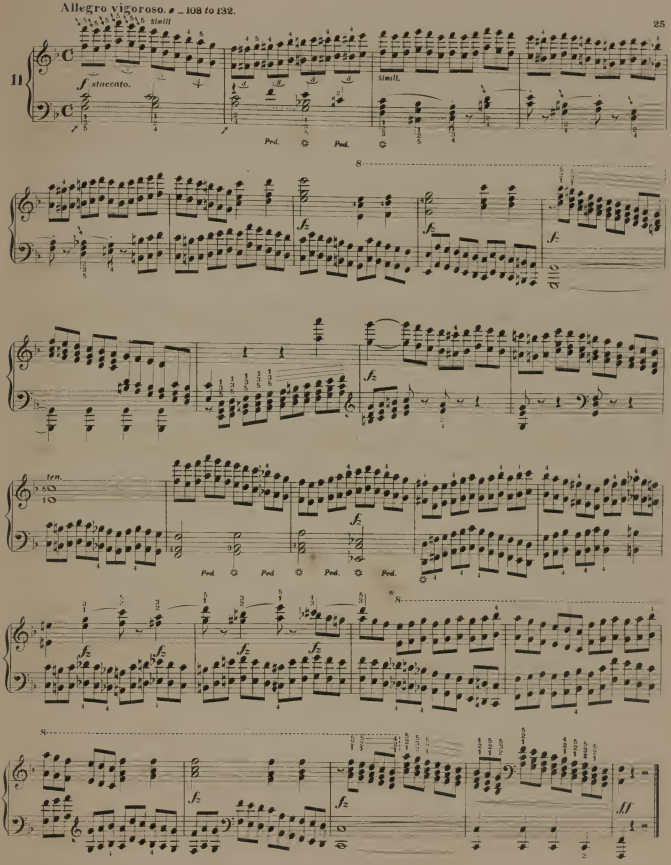
It is recommended that this study be also practiced in the key of F sharp major.


Ped.
Ped.
Ped.
Ped.
Ped.
Ped.
Ped.
Ped.
1500

Vivace. ♩ = 69 to 100.



This study should also be transposed into the key of E major.



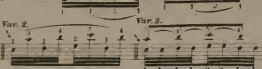
The Octaves are to be practiced with the wrist.

Manner of execution
play the upper notes perfectly legato.

This study should also be practiced with the following variations.

Var. 1.

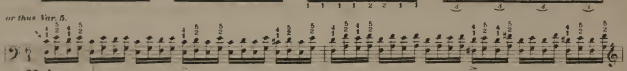
Var. 2.



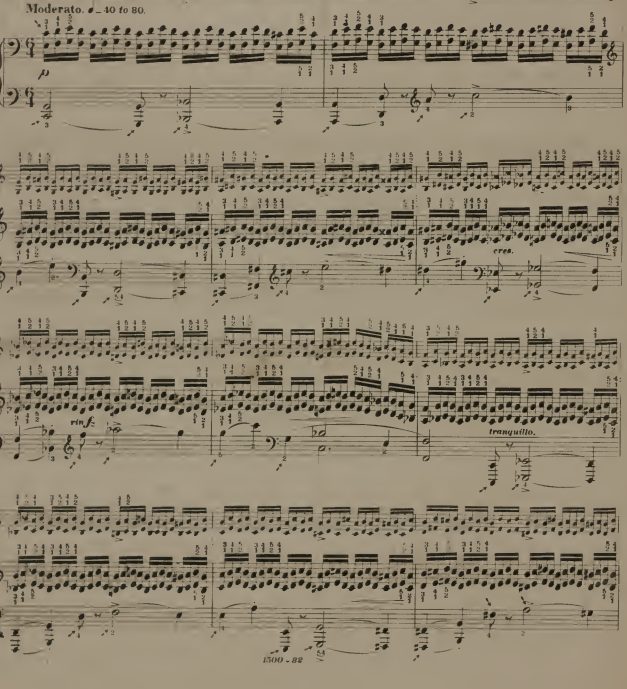
Var. 3.

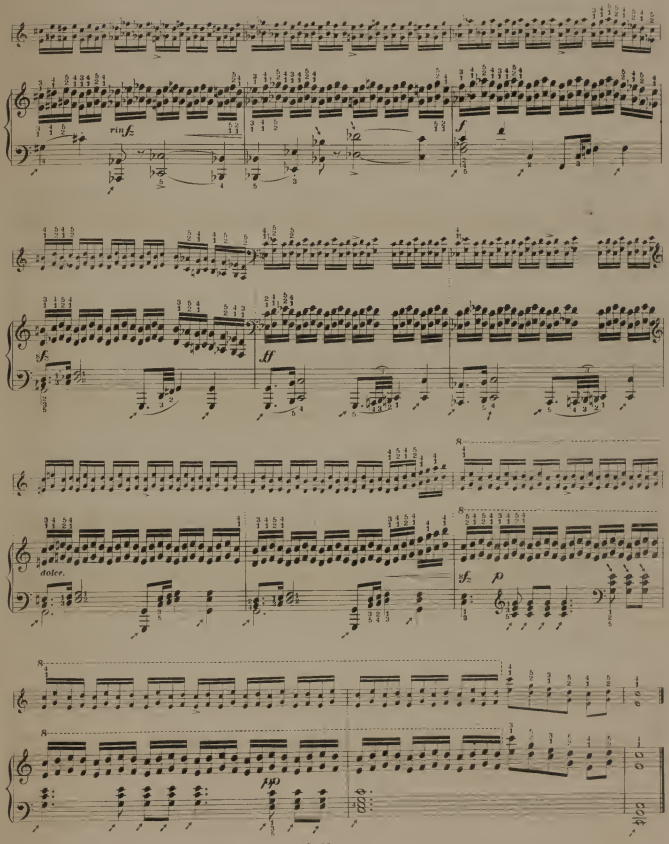
Var. 4.

or thus Var. 5.

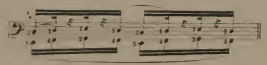


Moderato. ♩ = 40 *to* 80.




rinfz
f
sfz
ff
dolce.
sfz
p
pp

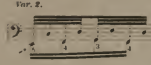
Manner of execution:
play the lower notes perfectly legato.



This study should also be practiced with the following Variations.

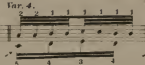
Var. 1.

Var. 2.

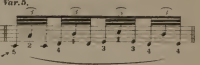


Var. 3.

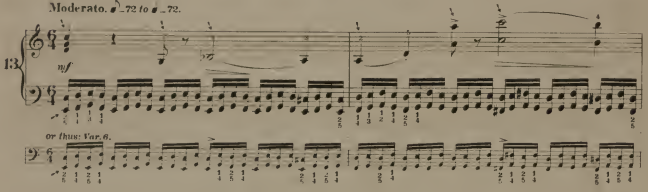
Var. 4.

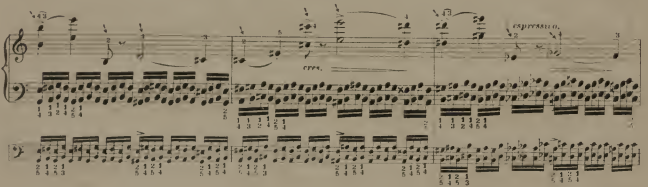


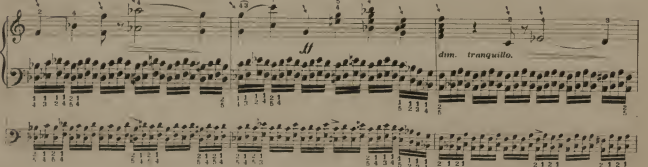
Var. 5.

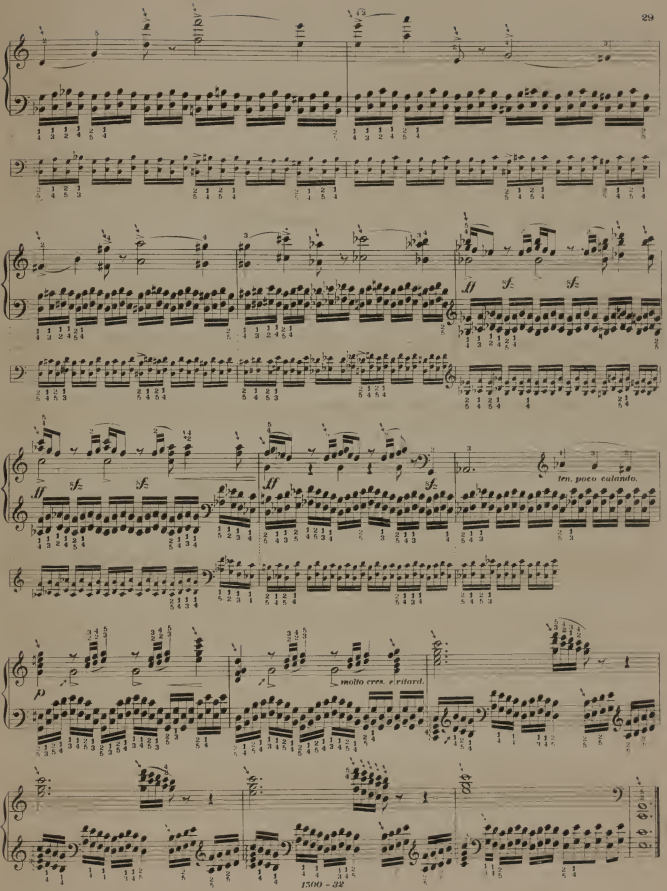


Moderato. ♪ = 72 to ♩ = 72.

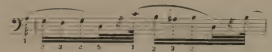






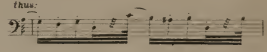

ff
ff
ff
ten. poco calando.
molto cres. e ritard.

The grace note belongs to the preceding quarter as if written:

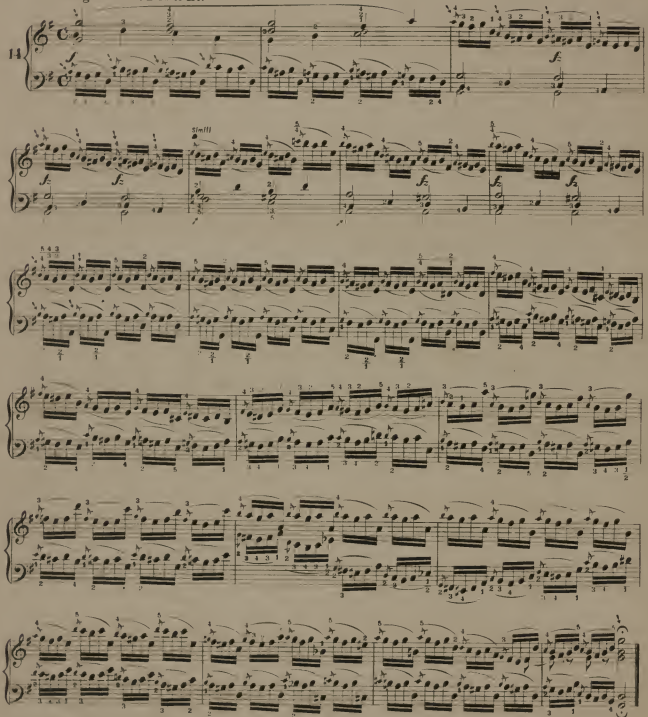


This study should also be practiced staccato:

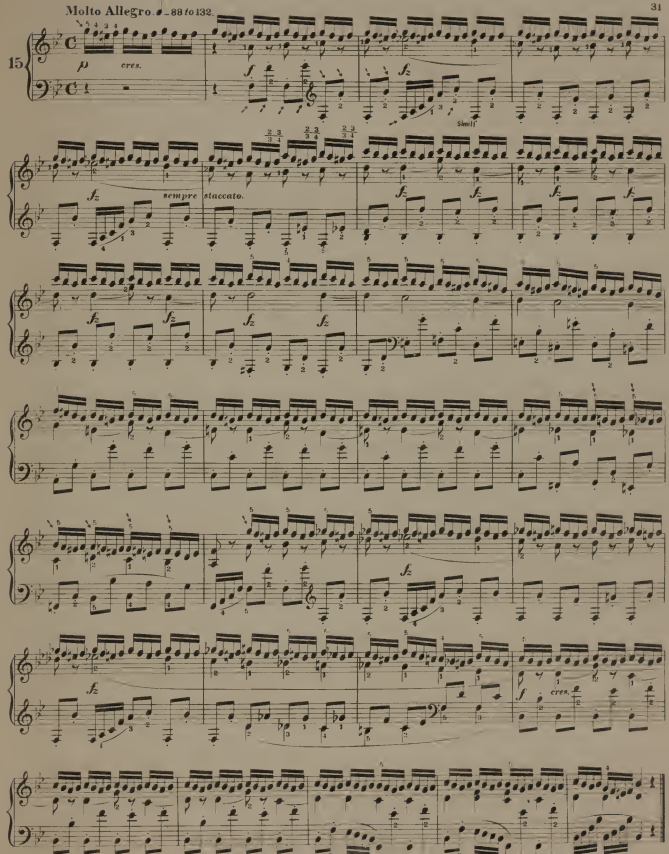
thus:



Allegrissimo. ♩ = 69 to 112.

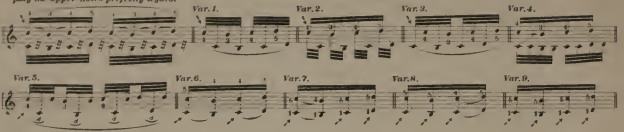


Transpose this study also into the key of G flat major.

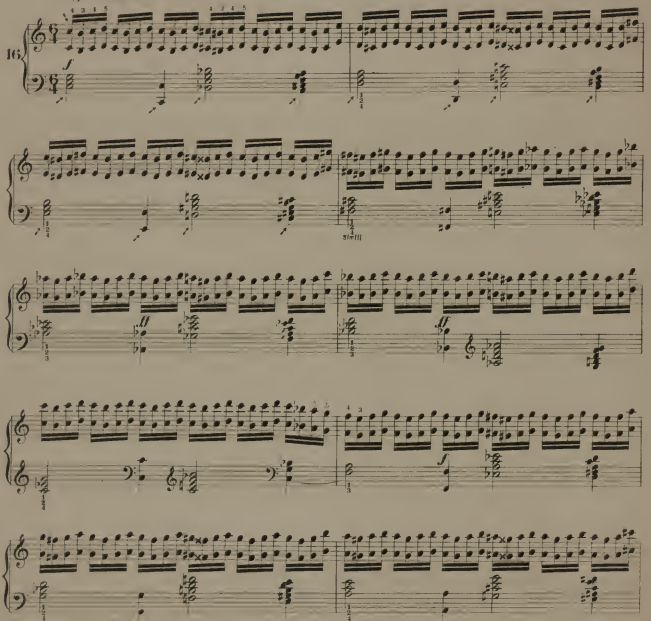

Molto Allegro. ♩= 88 to 132.
15
p
cres.
f
fz
Simil.
fz
sempre staccato.
fz
fz
fz
fz
fz
fz
fz
fz
fz
cres.

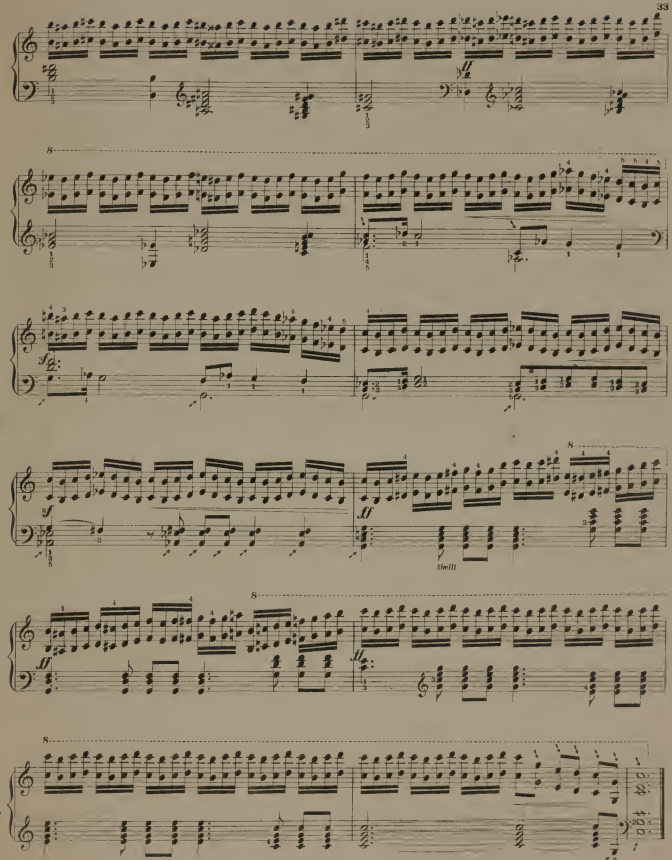
Manner of execution:
play the upper notes perfectly legato.

This study should also be practiced with the following Variations.



Allegro moderato. ♩=40 to 80.




Stelli

Manner of execution:
play the lower notes perfectly legato.

This study should also be practiced with the following Variations.

Var. 1. *Var. 2.* *Var. 3.*

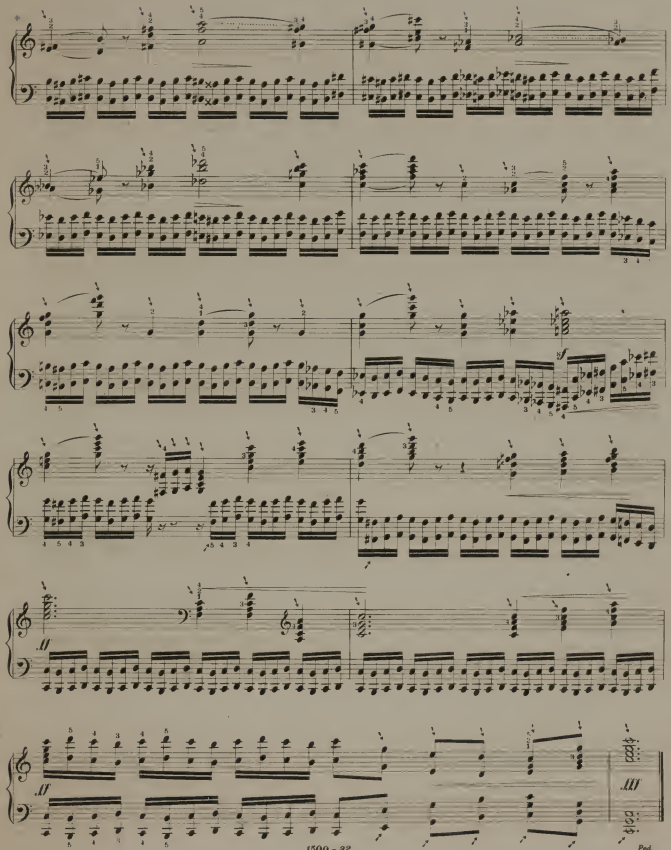
A

Var. 4. *Var. 5.* *Var. 6.* *Var. 7.* *Var. 8.*

Allegro moderato. ♩=69 to ♩=69

17

A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A COLLECTION OF CHOICE SONGS.

A

The figures preceding each song refer to the grade of difficulty. Fig. 1, denotes very easy music. Fig. 2, easy. Fig. 3, moderately easy. Fig. 4, moderately difficult. Fig. 5, very difficult.

Andrews, Eben A.

4 Time for To-morrow, but Kisses To-Day 40

Ardelia, Frank E.

1 A Lassie's Ballad 35

Armstrong, Wm. D.

2 Ah, the Days Are Gone 25
Ach, du klarer Rhein (Ah, dear Rhine) 50
Ich bin ein Knabe (Boy) 35
I Love You 35
3 My Tender Care (Mein Treubehüten). E. and G. 35
2 Song of Promise, The 25
2 Spendet Segen (Schönste Gabe). E. and G. 50
3 Thou Art Not There, Dearest. E. and G. 25
3 Wie Wird Das Wetter Werden (Weather Song). E. and G. 25
3 Wir Sind Stark (Full We Become). E. and G. 35

Artes, T.

2 Know Thou a Heart? (Siehst Du ein Herz). E. and G. 35

Bidez, Aloys.

4 Wedding Day, The (Der Hochzeitstag). E. and G. 50
3 Dost Love Me True (Hast Du mich lieb?) Bilingual. E. and G. 35

Boone, J. W.

2 Drink to Me 50
Under the Stars 35
2 Yes and No Waltz 35
Words and music by the author and composer.
Will be found to be most serious waltz.

Conrath, Louis.

3 Sweetheart, Mein Liebchen. E. and G. 35
A song of love and praise.
3 Sleep, Baby, Sleep (Cradle Song (Wiegenlied). E. and G. 60
3 Thy Magic Eyes (Liebchen's Auge). E. and G. 50
3 Whenever I See Those Smiling Eyes (Wenn ich in Deine Augen seh'me). E. and G. 40

Cook, Franklin E.

4 I've Been Dreaming (Mein Träumen). Bilingual. E. and G. 50
Original German concrete and vocalistic songs of special merit. Those wishing to give a vocalistic selection in German for the parlor or concert hall will find these songs unsurpassed. Text and translation in parallel columns. Each in and between in major.

David, Virgil E.

2 Hear Me Seeking Love (Sleicht du ein Herz) 35

Epstein, Herman.

3 My Lady Fair (Liebchen Hold). E. and G. 35

Epstein, Marcus L.

3 Stolen Kiss, The (Der gestohlene Kuss). Bilingual. E. and G. 35
3 Will You Let Me Kiss Again? Ballad 50

Estabrook, G.

3 Ave Maria. E. and I. 35
3 Cradle Ballad 35
3 Dawn Ballad 35
3 Love Thoughts (Voice Soprano 50
3 Would I Think of Thee (Ave Maria). E. and G. 35
Cupid Revisited, The (Schoen Kate of Broadway). Ballad 35
3 My Love's Coming—Valse de Concert 75
Only Mother Knows, Mary Maud 35
Rose Bud, The 35
Sweet Kiss, The 35

Eyre, Jane.

Darkie and I—Ballad 35
Kiss Me—Ballad 35

Ford, Will de.

3 My Mother's Picture (Der Mutter Bild.) Ballad. E. and G. 35

Fouion, I. D.

2 Ever True—Ballad. E. and G 35
3 Hermie Rogers, The. E. and G 35
Good song for banjo.
2 I Dinna Ken the Reason Why (Ich weiss nicht was das (Search Me). E. and G 35
3 Sleep Thou, My Child! (Schlaf, liebes Kind). E. and G. 35
Words by Roger Sweet, the gifted humorist.
Charming story woven through its beautiful melody and words. Will be sold of a type song.

Fox, Eddie.

2 Fanny Power—Song and Dance 35
Unexpected parts in this song may be had upon receipt of 6c cents for mailing.

Gimbel, Charles.

2 Parting Song—Soprano Solo and Female Choruses, for Commencement Exercises 40
An excellent composition and melodious solo with chorus. Just the thing for exhibitions, etc.

Goldner, Wm.

2 As Pants the Hart for Cooling Streams (Sacred 50
A beautiful and elevating sacred solo. Very effective.
3 Echo—Ballad 35
3 I Will Lift Mine Eyes—Sacred 60
Nothing finer or more effective or devotional in a sacred solo.
3 Oh, Where Shall Rest be Found?—Sacred 35
Goldner's songs are all gems, possessed of deep feel ing and effective.
3 Springtime—Ballad 35
2 Wait For Me—Ballad 50
3 Watchman! What of the Night—Sacred 50
A magnificent sacred solo.

Green, James.

2 Little Ballad, (Kleines Vogelein Mai) Ballad. E. and G. 35
A beautiful and effective song with chorus. Always captivates an audience. Orchestral parts may be had upon receipt of 50 cents for mailing.

Lavernie, Frank.

2 Cot on the Hill, The (Die Hutt auf dem Hugel). E. and G. 35
Orchestral parts of this song may be had upon receipt of 50 cents for mailing.

Marango, Cav. Romualdo.

3 Believe Me (Credimi). E. G. and I. 40
Song by the great baritone, Del Puente.

Jarvis, George.

3 Slumber Song (Schlummerlied). E. and G. 25

Jones, Paul.

2 Pauper's Lament, The 40
3 Why the Cows came Late (Warum die Kuh lang bleiben mu). E. and G. 35

Kingsland, J. W.

2 Listen, My Love (Höre mein Lieb). E. and G 35
An unusually refined song. Great favorite of singers.

McCreery, W. C.

2 Eyes of Blue (Blaue Augen). E. and G..... 35

Maimcne, W.

4 Mercy Me Ballad—The—Ballad 35

North, J. M.

3 Lake Is Still, The—Barcarolle. E. and G. 35
A charming barcarolle. Admirable for the parlor or concert.

Pepper H.

2 My Heart's Delight 35
2 Pictures of Home 50
A beautiful descriptive solo and refrain. The re frain may be taken by a chorus of children. The touching and familiar home scenes presented and the appropriate and charming refrain render this song one that will captivate any audience from the refined to the common mind. Can be illustrated by a stereopticon from verse to verse.

Petrie, H. W.

3 For Thee (Für Dich)—Serenade. E. and G. 50
A succession of serenades. One of the most stirring and captivating numbers. Full of life and tender sentiment. Sure to win an encore.

Preyer, C. A.

3 Serenade—A Sevillian Love Song, op. 24..... 50

Reuhlinski, Leon.

3 Row, Slumber, Love (Ramez, Dormez, Aimez)—Barcarolle. E. and I..... 50

Robyn, Alfred G.

4 Bliss All Raptures Past Excelling (Welch ein (Glück sein Herz bewegte) (Mia per Sempre)—Grand Waltz. E., G. and I 75
A beautiful and irresistible waltz song. Full of melody and very effective. A magnificent parlor or concert number. Very popular.
3 I Love but Thee, Yes only Thee (Ich liebe dich, nur dich allein). E. and G. 50
One of the most taking songs written. A really charming melody that wins at once. Always encored.
3 Life's Lights and Shadows (Des Lebens Licht und Schatten). E. and G 75
With obligato violin and organ, ad lib.
A magnificent, fine song. Appropriate song to Mi. large's Waltzing, with this difference, that it is more effective.
3 November 50
3 Rose, The 40
3 Thy Name 35

Romnega, E. E.

2 Put Your Trust in One Above..... 35

Schleiffarth, George.

3 Come Again, Days of Bliss (Kommet wieder Freudentage). E. and G 40
An effective song by a popular composer.
3 Merrily I Roam (Zigeunerleben) Waltz Song. E. and G 75
A gem of gems, one of the really fine songs with a melody that catches the ear away. Song that great effect by both amateurs and leading artists. You will not regret ordering it. Orchestral arrangement of this song may be had upon receipt of 50 cents for mailing.

Schonacker, H. J.

4 Elin and the Vine 60
4 When Through Life (Wenn das Lehen Freudenloss) — Valse de Concert, E. and G 1 00

Selby, George B.

3 My Love Annie (Mein Schatz Annie). E. and G 35
A charming and fascinating ballad. Ranks with the best.

Smith, Hubbard.

2 I'm a Happy Little Nig. (Bin e lust'ger kleiner Nig). E. and G 35
A good, swinging melody and very effective.
2 Kiss Anies, The (Es war recht, Schätzmn.) Ballad. E. and G 50
A most beautiful ballad. Very captivating. A gem for parlor or concert.
2 Proposal, The (Werbung)—Ballad. E. and G. 35
A beautiful and charming song. Very effective.

Snppe, Franz von.

3 The Forget Me Not, (Das Vergissmeinnicht) 50

Tambnrello, F. Paolo.

5 Biondina, La (Biondina)—Grand Aria. E. and I 75
3 Canzonetta—La Rondinella (The Swallow) E. and I 50
3 Leave Me Not Lonely 35
3 Rose of Love, The (Rosa d'amore)—Serenade. E. and I 50
One of the most tender and beautiful serenades written. The words and music are irresistible. Splendid study for vocalization.
4 What Says the Sea Shell? 75

Towner, G.

3 Violet's Fate, The (Veilchen's Geschick). E. and G 80

Waldauer, August.

3 I Love But Thee. But Thee Alone. (Ich Liebe Dich, Nur Dich Allein). E. and G. 35

Wilkes, George.

2 Going to the Matinee 40

Wolff, Fred. W.

3 Those Evening Bells (Das Abendgeläut) E. and G 75

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